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## INTRODUCTION.

The name "Cycle of the Crusade" was first given by M. Léon Gautier, in his 'Epopées françaises,' to the *chansons de geste* which grew up in celebration of the heroes and exploits of the First Crusade. The same series of poems was, in 1877, made the subject of a collective study by H. Pigeonneau, under the title, 'Le Cycle de la Croisade et de la famille de Bouillon.' It would not be here in place to outline what has been done in the way of publishing, analysing and classifying the various poems of this cycle. Their nucleus is the *Chanson d'Antioche*, written in the second quarter of the twelfth century, probably by Richard le Pèlerin, and describing the First Crusade, from the preaching of Peter the Hermit to the capture of Antioch. Following soon after this, but not by the same author, comes a continuation, entitled the *Chanson de Jérusalem*, reciting the dénouement of the Crusade with the renowned victory of the Christians at the battle of Ascalon, written probably near the beginning of the Second Crusade, i. e., towards the year 1147. The conspicuous and natural hero of these poems was the military leader of the Crusade, Godfrey of Bouillon, the same who at a later date becomes the central personage of the more famous *Gerusalemme Liberata* of Tasso. The literary popularity as well as historical prominence of the name of Godfrey, as we are prepared to expect from what is known of the evolution of other mediæval cycles, led to the development of a branch carrying the story further back and recounting the origin and earlier career of the crusader hero, under the title of *Chanson du Chevalier au Cygne et de Godefroi de Bouillon*. According to the earliest version of the poem, the birth of Godfrey was on this wise:—Otto, being emperor at Nimwegen, is appealed to by the widowed Duchess of Bouillon and her daughter Beatrice, for his protection against the threatened usurpation of Renier, Duke of Saxony. At the same moment there arrives on the river an unknown knight, in a boat which is drawn in tow by a white swan. The "Knight of the Swan" disembarks, undertakes the defense of the duchess and her

daughter, slays the usurper, and marries Beatrice, imposing upon her, however, an oath never to question him as to his birth or antecedents, with the warning that her first indiscretion in this matter will result in their certain separation. A daughter, Ida, is born to the couple thus united; but by the time she has reached the age of seven years, the mother's curiosity can no longer be restrained, and she propounds to her husband the fatal question. At this the knight, in sorrowful obedience to his destiny, bids farewell to his vassals, recommends his daughter to the emperor, and repairs to the shore, where the swan that first brought him to that land is awaiting him with his boat; and the knight, departing as he came, disappears never to be heard of more. Ida, having attained her fourteenth year, is married by the Count Eustace of Boulogne, and from this union spring three sons, Godfrey, Eustace and Baldwin, that is to say, our Godfrey of Bouillon and his two distinguished brothers.—So much is briefly given here, with a view to indicating broadly the relation to the Cycle of the Crusade in general, and to the *Chanson de Godefroi de Bouillon* in particular,<sup>1</sup> of the poem of the *Naissance du Chevalier au Cygne*, which is the subject of our present study.

### I.—THE LEGEND.<sup>2</sup>

From the twelfth century, down to the production of Wagner's important opera of *Lohengrin* in 1850, many have been the forms assumed on European soil by the legend of a mysteriously appearing and disappearing knight, who performs deeds of valor in the interest of defenseless innocence. From the earliest times, however, it appears attached to another legend, that of the *Children changed into Swans*, from which it may be supposed to have been originally distinct. It is this latter legend of the Transformed Swans, ingeniously appropriated to account for the origin of the mythical knight who had been assumed as

<sup>1</sup> For a brief characterization of this cycle, cf. G. Paris, 'La Littérature française au moyen âge,' § 29.

<sup>2</sup> The legend of the Knight of the Swan has been more or less fully studied by Görres, Introduction to his edition of 'Lohengrin,' Heidelberg, 1813; by the Baron von Reiffenberg, Introduction to his edition of the 'Chronique rimée de Philippe Mousket,' tom. ii, pp. xxxiv-lvi (Collection de Chroniques belges), and Introduction to the 'Chevalier au Cygne' (Brussels, 1846), pp. i-clxxxiv; by Von der Hagen, *Abhandlungen der Berliner Academie*, 1846, p. 513 ff.; by W. Müller, "Die Sage vom Schwanritter," *Germania*, i (1856), pp. 418-440; by W. J. Thoms, preface to vol. iii of 'Early Eng. Prose Romances,' London, 1846; by Utterson, Introduction to the 'Chevalere Assigne' (re-edited with 'preface, etc.,' by H. H. Gibbs, E. E. Text Society, Extra Series, vi, London, 1868.) Bibliographical references are given by Oesterley, Introduction to 'Johannis de Alta Silva Dolopathos', Strassburg, 1873.

the ancestor of Godfrey of Bouillon, which forms in reality the subject-matter of the accompanying text of the *Naissance du Chevalier au Cygne*.

1. Confining our attention for the present to this previously inedited version of the 'Naissance,' we find what appears to be the earliest recorded trace of the legend which it contains, in the Latin romance of the monk Jean de Haute Seille (Johannes de Alta Silva), entitled 'Dolopathos, sive de Rege et Septem Sapientibus.' The story of this earliest version, which is here analysed from the Latin text as published for the first time by Oesterley, in 1873,<sup>3</sup> is as follows:

A certain youth, while hunting, gives chase to a white stag and loses his way in the forest. There he discovers a fay (*nimpha*) bathing in a fountain and holding a golden necklace in her hand. Captivated by her beauty he approaches, carries her from the fountain, *eademque nocte sub divo juxta fontem nuptias celebravit*. The fay, being versed in the portents of the stars, recognizes that she is destined to give birth, at one time, to six sons and a daughter; and in terror reveals this to her companion. Striving to allay her fears, he returns with her in the morning to his castle, where his mother, filled with jealousy, endeavors to break off the union. Failing in this, when the seven children are born, each with a golden chain about its neck, she substitutes seven puppies for them, as they lie beside their sleeping mother, and sends them away with a servant, to be smothered or drowned. The servant, unwilling to put them to death, leaves them under a tree in the forest, where they are discovered and cared for by an old hermit. Meanwhile their wicked grandmother shows the puppies to her son, who is horrified at the sight and orders his wife to be inhumed up to her breasts in the open courtyard, and to have poured over her head all the offscourings of the palace. Thus she remains for seven years. One day when their father is on the chase, he comes upon the children in the forest wearing their golden necklaces, but is unable to overtake them. Returning home disappointed, he relates to his mother what he has seen, and she, conscious of her guilt, learns from the servant who exposed the children that they had not been put to death. The servant now hastens in quest of them and finds the six sons transformed into swans and disporting themselves on the river, while their sister keeps watch over their necklaces on the bank. Coming stealthily upon her—*caute molliterque movens pedes*—he snatches away all the necklaces but her own. On his return these are given to a goldsmith to be wrought into a goblet. In vain he tries to melt or break them—excepting, indeed, one, which his efforts slightly injure.

<sup>3</sup> A more recent edition has been published by Studemund, of which I have not the indication.

So he substitutes other gold of equal weight, and keeps the necklaces for himself.—Now the children, having lost their necklaces, are unable to recover their human form, and flying away with their sister in quest of a lake to live upon, arrive at the pond in their father's pleasure-grounds. There he sees the swans, and gives orders that they shall not be molested. The little sister, who is able to resume her natural form at will, visits the palace daily to ask for bread, of which—without knowing who she is—she gives a part to her mother, who is still inhumed in the palace court, and the rest she carries to her swan-brothers at the pond. These strange actions having been seen by all, the father sends for the girl, and finding upon her a necklace like the one that had been worn by her mother, draws from her all the story of her brothers and herself. The grandmother—*totius iniquitatis coagulum omniumque pessimarum mulierum caput*—overhears the conversation, and plans with the servant to kill the little girl with a sword on her way to the pond. But he is surprised by the father in this attempt. The wicked grandmother makes a full confession, the goblet is brought forth, the goldsmith summoned, and the necklaces returned to the children, who are thus all restored, excepting the one whose necklace had been injured, for whom nothing can avail. So he joins himself henceforth to the fortunes of one of his brothers. *Hic est cygnus de quo fama in eternum perseverat, quod catena aurea militem in navicula trahat armatum.* The captive mother is happily released, and the wicked grandmother confined in her place.

The Dolopathos version of the 'Seven Wise Masters' from which the above tale is extracted, is in a general way an imitation of the Oriental romance of 'Sintipas,' but is quite different from the Latin text of the 'Historia Septem Sapientum' and the French 'Roman des Sept Sages,' which likewise go back to the 'Sintipas.'<sup>4</sup> The author of the 'Dolopathos,' as appears from his statement that what he writes he has written *non ut visa, sed ut audita*, as well as from incidental evidence, gathered his material from oral and not from written sources; and of the eight stories that he narrates, only three coincide with those told in the 'Historia Septem Sapientum.' The other five, and among them our legend of the Seven Swans, have been derived from sources other than the 'Sintipas.' But it will aid us in forming an idea of the setting in which our legend is first discovered, if we cast a glance at the make-up of the collection of tales of which it forms a part. The framework of the 'Dolopathos' version may be presented succinctly in a few words:

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<sup>4</sup> Cf. Gaston Paris, *Romania* II, p. 490 ff.

A widower king has a son whom he confides to a wise preceptor to be educated. The time for the youth's return having arrived, the preceptor, after consulting the stars, admonishes the prince that for seven days after appearing at court he must observe absolute silence, under penalty of the gravest misfortunes. Meantime the king has married again, and his second wife, on the return of the mute prince, becomes enamoured of him. Finding her advances repelled, she shamelessly accuses him to the king, who orders him to be put to death. But seven Wise Men, by relating to the king stories of the perfidy of women, succeed in deferring, from day to day, the execution of the sentence, until at the expiration of the seven days the prince speaks in his own defense, and the wicked stepmother suffers the punishment in his stead.

Of the moral tales thus narrated, our story of the Swan-children is the seventh; but since it is not one of those borrowed from the Oriental 'Sintipas,' where are we to look for the traces of its origin? In form, in contents, in general tone, it fits in admirably with the Oriental setting in which it is found imbedded, but no Eastern prototype of the tale has thus far been pointed out. On the other hand, the legend has been believed to belong peculiarly to the region of Lorraine (*Lohengrin* being in fact, a variation of the German *Lothringen*), and this view is supported by M. Gaston Paris, who, in the article already referred to, presents as a reason for his opinion the consideration that the story of the Swans is more simply and logically narrated than the other tales of the collection, a fact which would seem to show that it had not been subject to the many alterations incidental to a series of migrations. It may also be borne in mind that the swan figures somewhat conspicuously in the mythology of the Northern peoples, the Valkyrias, who may be called the fays of the Scandinavians, appearing in the day-time in the form of swans, and one of their number bearing the name of *Svanhvita*, 'Swan-white.'

2. Whatever may have been the ultimate origin of the legend, it found its way into the French written vernacular through the translation of the 'Dolopothos' into octosyllabic verse which was made in the same century by the poet Herbert.<sup>5</sup> The story of the White Swans, as told by Jean de Haute Seille, is here faithfully reproduced, but naturally with the addition of many poetical embellishments, which, though interesting in themselves, there is here no occasion to dwell upon.

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<sup>5</sup> Brunet et de Montaignon, 'Dolopathos,' Paris, 1856. The tale of the Swans was analysed by Loiseleur Deslongchamps, 'Essai sur les fables indiennes,' p. 138 ff., Paris, 1838.

3. Closely related to these two redactions, but perhaps not directly derived from either of them, is the story of the so-called *Naissance du Chevalier au Cygne*. In this poem the characters are for the first time given individual names and the semblance of an historical setting. The scenes are considerably amplified, in order to lend an air of reality and local color, and various episodes are inserted which are more or less outside the course of the original narrative.

We are here introduced to a certain King Lothair, of the region beyond Hungary, who, while hunting loses his way and comes to a fountain, by the side of which he falls asleep. Here he is discovered by a beautiful maiden, Eliouse, who shades his face from the sun with one of her long sleeves. Awakened by this movement, Lothair is at once enamoured of her beauty, and revealing to her that he is a king, he offers her his hand and crown. In accepting, she predicts that their descendants will furnish a king to the Orient. Her children, each with a magic necklace, will consist of six sons and a daughter at one birth, which will cost the mother her life. On their appearance at the royal castle, the queen-mother, Matrosilie, opposes the marriage, but the king persists and the nuptials are celebrated with great splendor. A few months later, Lothair's dominions are invaded by a Pagan king, Gordoce of Palie, whom it is necessary to repel. During the absence of Lothair on this mission, Eliouse (fatally to herself, as predicted) gives birth to the seven children. Matrosilie conceals them in two baskets and orders her servant, Monicier, to abandon them in the forest. He leaves the baskets humanely outside the window of a hermit, who, with his sister, cares for the children. The queen-mother sends word to the king that his wife has borne him seven serpents which have bitten her to death and flown away through the air. In sorrow the king founds to her memory a monastery, with daily distribution of bread to the poor. Seven years later, Rudemart, a messenger of the king, chances to seek shelter at the hermitage, where he is struck by the sight of the children with their necklaces, and on his return relates to the queen-mother what he has seen. He is at once sent back for the necklaces, which he cuts off with sharp scissors, as the children lie asleep in bed; but the little girl is safely covered up and escapes detection. The six boys become swans and fly away to the fish-pond in the royal domain. The king, seeing them there, gives orders that they are not to be molested, but his nephew Plantoul, who knows nothing of this injunction, tries to shoot one of them for the king, to whom he brings word of his failure. Lothair, enraged, throws at Plantoul a gold basin, which is broken, and to supply the gold to repair it, the queen-mother gives to the goldsmith one of the six necklaces.—The hermit, grieving at the loss of the children,

decides that he ought not longer to expose the sister to like perils, and sends her forth to make her way to the city, where he hopes she may find protectors. In time she is directed by a good woman to the king's monastery to ask for bread. This she takes to the pond to moisten it, where she recognizes her brothers and gives them a portion of her food. The king's seneschal, following her thither with attempts at familiarity, is driven away by the swans, and carries the strange account to Lothair. The king himself in turn follows the girl and questions her, when her story of the seven children and their necklaces discloses the perfidy of the queen-mother, who confesses, receives pardon, and restores the five necklaces, whereupon five of the swans recover their human form, while the sixth is left disconsolate. The five boys are armed knights and go to seek their fortunes in the world; but one of them, the Knight of the Swan, is unwilling to leave his spell-bound brother behind, and setting out on their voyage together, the Swan towing the knight in his bark, they arrive after sixty days at the city of Nimwegen.

In the above version we note several characteristic variations from that of the 'Dolopathos.' The youth is here a king. His bride is no longer represented as a fay—although the word slips once into the text as if by inadvertence (v. 1635). She loses her life in giving birth to the children, which relieves the narrative of the extreme cruelty of the previous story and makes it easy for the king to pardon his mother's offense, when all his children but one are at last restored to him. Indeed, the son's duty of filial devotion is especially emphasized here :

S'une autre eüst çou fait, ses cors en fust honis,  
Mais por çou qu'est sa mere, ne l'en sera ja pis.

In this sense, the change may be regarded as an improvement, although it at once removes the story from its connection with the extensive cycle whose distinctive feature is the persecution of feminine innocence. The children, moreover, are in this version first transformed into swans by the mere loss of their necklaces, while in the former, having availed themselves of the magic power of the necklaces to transform them into swans, they are unable, when deprived of these, to break the spell and resume their former condition—which is evidently the more primitive form of the enchantment. Again, the failure of the sister to change herself into a swan and fly away with her brothers, which necessitates her being sent off by the hermit later, alone and unfriended, seems clearly to be a perverted and unnatural feature of



the tale. Another incidental feature of the 'Dolopathos' version, however, has been retained, which might readily have been so altered as to aid in preserving the verisimilitude of the new conditions developed in the *chanson*, namely, the period intervening between the birth of the children and their discovery in the forest might have been extended from seven years to an indefinite number—the later prose version makes it *grans tans* (cf. p. 96, l. 41)—whereby the attentions of the king's seneschal to the sister and the readiness of the brothers to receive the order of knighthood, would not have called for the reader's indulgent allowances.

4. We come now to the well-known form of the 'Chevalier au Cygne' as published by Hippeau in 1874,<sup>6</sup> to which are allied most of the versions of the story occurring in German, English, Italian and Spanish. It will be unnecessary to offer here an analysis of this important version, since an inedited prose translation and abridgment of it, scarcely longer than an analysis—the author says: *l'ai commenchie sans rime pour l'estore avoir plus a abregier*—is published at the end of the present volume. This redaction is noteworthy for suppressing the meeting of the king and the fay beside the fountain and for postponing the prediction of the future greatness of their progeny; in place of this introduction is substituted a discussion between a king and his queen as to the possibility of a woman innocently giving birth to twins, which the childless queen, in virtuous jealousy of a happy mother of twins whom the king regrettingly points out to her, strenuously denies. Later she herself becomes the mother of seven sons at a birth, whereupon she is taunted and persecuted by her wicked mother-in-law, who persuades the king, as in the 'Dolopathos' version, that his wife has given birth to seven puppies. The names of the characters are here changed throughout, *Lothair* being replaced by *Oriant* (is "*le roi Oriant*" possibly the echo of "*un roi d'Orient*"?), *Eliouse* by *Beatris*, *Matrosilie* by *Matabrune*, *Monicier* by *Marcon*, *Rudemart* by *Malquerre*, while the *Chevalier au Cygne*, who is not otherwise designated in the preceding version, receives the name of *Elie*,<sup>7</sup> and he it is who escapes without the loss of his talisman, becomes the champion of his condemned mother, the

<sup>6</sup> La Chanson du Chevalier au Cygne et de Godefroy de Bouillon, in 8vo, chez Aubry. Paris, 1874.—Deuxième partie: Godefroid de Bouillon, Episode des Chétifs, Paris, 1877.

<sup>7</sup> The nominative forms, *Helyas*, *Elyas*, etc., are more commonly met with.

exposer of his wicked grandmother, the suppresser of a revolt which she instigates, the successor of his father Oriant, and the hero of various exploits, all before his arrival in the mysterious bark at Nimwegen.

5. Our attention is next claimed by a carefully prepared composite redaction of the two preceding versions, preserved in a manuscript of the Arsenal Library at Paris. It begins with a narrative reproducing very faithfully, for the first twelve or thirteen hundred verses, the text of the 'Naissance' version; and from this manuscript are derived the variants accompanying the early portion of the present edition. Apart from the ordinary verbal deviations, the scribe has contented himself with the substitution of the name of *Oriant* for that of *Lotaire* up to the point where the former version is fully merged into the latter, and the story is continued in accordance with the *Elie* version. In the few cases where the name *Lotaire* occurs in the cæsura, thus precluding the substitution for it of a word of masculine termination, the difficulty is avoided by slightly changing the structure of the sentence, as will be later pointed out. Another individual instance of substitution is of rather striking interest. Contrary to the statement of Pigeonneau, who speaks of *la mère du roi que le poème ne nomme pas* ('Cycle de la Croisade,' p. 127), the name of Lothair's mother, *Matrosilie*, is mentioned a single time in the 'Naissance' version, and then in the assonance (*Jo vos lairai ma mere, dame Matrosilie*, v. 713). Being already aware of Pigeonneau's remark, and having discovered here what appeared to be the name of the queen-mother, although its isolated occurrence and unfamiliar form left much room for suspicion as to the correctness of the text or of the reading, it was with no little curiosity that, in the work of collation, I approached the reproduction of this passage in the Arsenal MS., where, if this were indeed the name of Lothair's mother, the difficulty in connection with substituting the form *Matabrune* would in some way have to be overcome by the scribe. What was then the collator's sense of being *en rapport* with the vanished hand that had penned this line over six hundred years before, when it was found that the expedient adopted for obviating the little *malencontre* was to strike a compromise between the two names, by writing *Matabrulie*! In one or two instances the name *Lotaire* also occurs in the assonance, and here the lines are so changed in each case as to end in the

word *faire*. Rarely, no doubt, has a scribe incorporated so lengthy a passage into another work, with none but changes so minute in the language of the borrowed text.

6. Dating from about the middle of the fourteenth century we find another elaborate composite version<sup>8</sup> in which, curiously enough, the two introductions—the meeting with the fay and the discussion over the birth of twins—are neatly interwoven. Here the king marries the fay in the manner of the first version, after which occurs the discussion as to the twins. In this version is introduced the war against the Pagan king, but the author foregoes any description of it, with a view, as he says, to abridging the story. The hermit himself is called Elie, and in turn gives this name to his *protégé*. Matabrune's servitor discovers the children who had been exposed in the wood, and learns from the hermit their history. When the goldsmith receives the necklaces, he melts only one in the crucible and the metal multiplies in so wonderful a manner that he has enough to make two goblets. From this he suspects some mystery, and carefully preserves the other five necklaces. The story proceeds as before, excepting that here, after Elie has been for some time king, his brother the swan, without any premonition, calls for him on the river-bank with his bark, and Elie, bidding farewell to his kingdom, repairs to Nimwegen, there to redress the wrong of the Duchess of Bouillon.

Thus far our attention has been confined to the various forms which the legend has assumed in France, and it will not be possible to follow in detail the numerous transformations it has undergone in other countries. In Germany the legend is connected with the distinguished names of Wolfram von Eschenbach and Conrad von Würzburg. English versions are given in an alliterative poem of 370 verses entitled *Romance of the Chevalere Assigne*, and in a work of forty-three chapters called *Helyas, Knight of the Swan*. In Italy the story appears under the title of *Hystoria della Regina Stella e de Mattabruna*;<sup>9</sup> Spain has the legend incorporated at great length in the *Gran Conquista de Ultramar*;<sup>10</sup> while Iceland has her Saga of *Helis, Knight of the Swan*.

<sup>8</sup> Le Chevalier au Cygne et Godefroy de Bouillon, poëme historique, publié pour la première fois avec de nouvelles recherches sur les légendes qui ont rapport à la Belgique, un travail et des documents sur les Croisades; par le Baron de Reiffenberg, Bruxelles, 1846.

<sup>9</sup> G. Passano, 'Novellieri Italiani,' 10 'La Gran Conquista de Ultramar,' chap. xlvii ff. (Biblioteca de autores españoles, tom. xlv). Cf. G. Paris, *Romania* xvii, p. 526.

Even while unwillingly passing these interesting and widely diffused versions with a mere mention, it may seem especially in place to consider briefly the forms in which the legend has been rendered almost universally current among the present generation of readers, in the Fairy Tales of the Brothers Grimm and of Hans Christian Andersen.

As told by Grimm, the story is in some respects one of the most interesting of the versions that have come down to us, inasmuch as having been gathered from popular tradition within the present century, it still presents certain features which appear to carry us back in a vague way to peculiarities of the *Dolopathos* and *Naissance* versions that have not been preserved in any of the other redactions.

In Grimm's tale we have a king astray in the forest in pursuit of a stag. There he comes upon an old woman who promises to direct him out of the forest, on condition that he marries her daughter, who is peerless in beauty. He consents, his bride mounts behind him, and he takes her to his castle and marries her.—By his first wife, the king has had seven children, six sons and a daughter. Fearing that their step-mother may ill-treat them, he conceals them in a castle in the heart of the forest, the path to which is so obscure that the king himself requires a fairy clue, in order to make his way thither. But his new queen discovers the secret, and makes for the children six magic shirts. One day while the king is away on the chase, the queen goes to the hidden castle and puts the shirts on the children, whereupon they immediately become swans, all except the little girl, who had not made her appearance. The next day the king goes to the castle, and finds only the daughter. She tells him how she has seen her brothers changed into swans and how they have flown away over the trees. Fearing the same fate for the girl, the king tries to take her away with him, but she has such a dread of her stepmother that she begs to be left one more night in the forest. That same night she escapes from the castle, and going in quest of her brothers, finds a cabin containing six little beds. Towards morning six swans fly in at the windows. They begin to breathe on each other and in the act their plumage is turned into magic shirts. The sister recognizes her brothers and asks them what she can do to deliver them. They reply: by remaining six years without speaking or laughing, and by weaving them meanwhile six new shirts out of daisies. Their brief respite has now expired, and they resume the shape of swans and fly away. The sister begins the task. One day the king of that country and his huntsmen pass that way, and espy her in her tower. She refuses to answer their questions, but to appease them

throws them first her golden necklace, then her belt, garters, all, in fact, but her *chemise*. But the king will not be satisfied; he finds her so beautiful that he throws his mantle about her and carries her off to his palace, where he marries her. But the king has an evil mother, and when the queen gives birth to her first-born child, the grandmother removes the babe while its mother sleeps and smearing the latter's mouth with blood accuses her to the king of having eaten her own child. The king will not believe this, but when the second child disappears in the same suspicious manner, and the mother, being mute, cannot exculpate herself, the king is no longer able to doubt, and the queen is condemned to death. But the six shirts at which she has been so long working are nearly finished, and as she is led to the stake, the six swans come flying down to her, and receiving their six shirts are at once transformed. Now the young queen is free to defend herself, and the wicked grandmother expiates her crime at the same stake. The king and queen live long and happily with their six brothers, and with three children who are born to them.

We have here two of the prominent features of the framework of the *Dolopathos*, viz., the scheming of the second wife to harm the children of the first, and the partial success of the attempt through the prolonged silence that has been imposed on the innocent victim. But it is interesting to note that whereas these features belong only to the *setting* of the stories in the Seven Wise Masters, they have here been incorporated into what, in the *Dolopathos*, was one of the subordinate tales.

The version given us by Hans Andersen is only like a distant echo of the tale we have been tracing, yet it bears unmistakable evidence of having a common origin with it. It is called the *White Swans*, and fills some fifty duodecimo pages.

In Andersen the king is represented as having had by his first wife twelve children, eleven sons, and a daughter, named Eliza.<sup>10</sup> His second queen banishes the daughter to a peasant's hut and bids the boys to "fly away like great birds without a voice." But the spell is not so evil as she had thought, for they turn into magnificent swans and take flight. At the age of fifteen, Eliza is brought home again; and the queen, seeing how beautiful she is, would fain have changed her into a swan like her brothers, only she durst not, for fear of the king; so she rubs her over with walnut juice and leaves her hair unkempt, so that the father can not recognize his daughter. Thereupon Eliza starts out in quest of her brothers and meets an old woman, who tells her she has seen eleven swans swimming in the river, with golden crowns on their heads. She follows the river to the sea, and just as the sun is sinking, the eleven swans come flying to

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<sup>10</sup> It seems possible that the names *Eliouse*, *Elie*, *Eliza*, in the legend have a common origin.

the shore. Their plumage disappears, and they stand before her, eleven handsome princes. Recognizing their sister, they weave a net of willow-bark and carry her to their own enchanted land across the sea. There Eliza prays to have revealed to her a means of releasing them, and is wafted to the palace of the *Fata Morgana*, where the radiant fairy was quite like the old woman who had earlier directed her. The fairy tells her she must break nettles with her bare feet, for flax from which to plait eleven shirts of mail, and must never once speak till these are done. While she is busy at this task, the king of the country passes that way with his huntsmen, and they carry her off to the palace, where the king marries her with great pomp; but never can he induce her to utter a word. When her supply of nettles is exhausted she is forced to procure more by visiting the churchyard at dead of night; there the archbishop discovers her and accuses her to the king, who condemns her to be put to death; so she is imprisoned with the bundle of nettles for her pillow and the shirts of mail for a coverlet. When the day for the execution arrives, all the shirts are finished excepting one sleeve; and as Eliza is being led to the stake the eleven swans appear, over whom she quickly throws the shirts and they are all transformed. But the youngest brother has a swan's wing in place of an arm, for a sleeve was wanting to his shirt. "Now I may speak," she said; "I am innocent." So she lived for ever after happy with the king.

## II.—THE MANUSCRIPTS.

The manuscripts in which we are directly interested in connection with the present edition, are unfortunately only two, yet the oldest and most important of these is so good as largely to atone for the lack of a more elaborate *apparatus criticus*. It is preserved in the National Library at Paris, *fonds français*, No. 12558, and was described by M. Paulin Paris, in his edition of the *Chanson d'Antioche*, as follows: "Vol. in-f° parvo, sur vélin, de 192 feuillets, orné de miniatures et de vignettes fort précieuses, écrit vers le commencement du XIII<sup>e</sup> siècle. Relié en marroquin rouge aux armes de France sur les plats, et en chiffre de Louis XV sur le dos. Très beau et bon manuscrit." The poem of the *Naissance* occupies the first nineteen folios together with the *recto* and a small part of the *verso* of the twentieth folio, and is immediately followed by the *Chanson d'Antioche*, with only an intervening miniature, depicting the arrival of the Knight of the Swan in his bark at Nimwegen. The other miniature illustrations of the *Naissance* are all grouped symmetrically on the *recto* of the *feuille de garde*. They are seven in number:

No. 1. Eliouse laying her *manche* over the face of the sleeping king. His horse stands at his side, and his horn is suspended from a neighboring tree; No. 2. Lothair on horseback, Eliouse on her mule, followed by Samoine on horseback, as they arrive at the king's palace.—No. 3. The birth of the seven children: Matrosilie standing at the foot of Eliouse's bed, holding two baskets, three children in each basket and one on her arm.—No. 4. Monicier hanging the two baskets at the window of the hermit's hut.—No. 5. The six children taking flight in the form of swans, having been robbed of their necklaces by Rudemart, who stands by the bed.—No. 6. The sister feeding the six swans at the pond.—No. 7. The king transforming the swans into youths by restoring their necklaces. The manuscript is without rubrics.

The second manuscript is that of the composite redaction numbered 5. above (Arsenal 3139, formerly B. L. 165). M. Paulin Paris describes it in these words (*loc. cit.*): "Vol. in 4° magno sur vélin à doubles colonnes, orné de miniatures curieuses; daté de la fin de l'année 1268. Ms. précieux exécuté avec soin." The manuscript numbers 243 folios, and has been trimmed so closely by the binder as almost to clip the rubric at the top of folio 235, and even the uppermost line of each of the other remaining folios. Across the top of folio 1, *verso*, runs the following rubric:

Cest 9ment li rois oriās ki fu laiious le ch'r au cisne ala cach' en le foriest z 9ment il sendormi sor li riu dune fontaine z 9ment .i. demisele le troua dormāt ki li mist se maī deuāt sē uiaire p<sup>ω</sup> le solel. z puis leut il a feme si comme li livres le deuisera.—Below this rubric a double miniature extends across the page, representing at the left the king on horseback, blowing his horn and accompanied by his dogs; at the right, the king lies asleep and the damsel is spreading her *manche* over his face.—Across the top of folio 9, *verso*, runs the rubric: Cest ēsi 9 li mere le ch'r au cisne se deliura des .vii. enfans z 9ment matabrune li taie les ēfas les enuoia p<sup>ω</sup> noier par main en le foriest.—Under the fourth line of 9<sup>d</sup> is a miniature representing the queen with her new-born babes, and Matabrune handing one of them over to an attendant.—Folio 27, *verso*, across the top: Cest ensi cō li chevaliers le cisne entra ou batiel z que li cisnes lamena a ni-maie et q'il enprist le batail p<sup>ω</sup> le ueue dame ducoise de buillon. Enuiers Renier le sesne de saissoigne.—Across the same page

is a miniature showing the knight in armor, with his shield (a red cross on a field argent) suspended from the mast of his boat, which is drawn by the swan, arriving at land and welcomed by the emperor, the duchess and attendants.